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ABSTRACT

The first in a series that examines the role of radio broadcasting in the process of socioeconomic and cultural change in three countries with different types of broadcasting organization--Austria, Czechoslovakia, and Venezuela--this volume focuses on Austria. It deals with the cultural implications of broadcasting structures and their ownership and financing, with special attention to both commercial and noncommercial advertising, and includes a short description of the historic and legal evaluation of Austria's national broadcasting system. Specific chapters cover the historical development of radio in Austria; legal arrangements and organizational structure (the Austrian Broadcasting Corporation and the organizational structure of radio); economic and technical conditions, including revenue and expenditures; the radio program itself (normative basis, program philosophy, program departments, channel structure and international program exchange); radio research in both program content and audience structure; and radio workers. Concluding remarks summarize the 12 main characteristics of radio in Austria and discuss possible issues for the future. (LMM)

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Communication and Society

10

Socio-economic Aspects of National Communication Systems

I. Radio Broadcasting in AUSTRIA

by
Susanne Adlung
Karl Ludwig

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SOCIO-ECONOMIC ASPECTS OF NATIONAL COMMUNICATION SYSTEMS

I. RADIO BROADCASTING IN AUSTRIA

BY

Benno Signitzer and Kurt Luger

PREFACE

The objective of this series of studies is to examine the role of radio-broadcasting in the process of socio-economic and cultural change in three countries : Austria, Czechoslovakia and Venezuela.

The studies deal with cultural implications of broadcasting structures, their ownership and financing, paying special attention to advertising, be it commercial or non-commercial. They also include a short description of the historic and legal evolution of national broadcasting systems.

The countries involved have different types of broadcasting organization : public, in the case of Czechoslovakia ; private, in the case of Venezuela ; and a third category in Austria with public ownership and management, but with a Board of Trustees (Kuratorium) as highest decision-maker and organ of programming control.

The authors of this volume on the Socio-Economic Effects of Radio Broadcasting in Austria are Benno Signitzer and Kurt Luger.

The study is not an official document of Unesco. The authors are responsible for the choice and presentation of the facts contained in this publication and for the opinions expressed therein which do not necessarily represent the views of the Austrian Broadcasting Organization or of Unesco.

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CHAPTER I

HISTORICAL DEVELOPMENT OF RADIO IN AUSTRIA

The origins of broadcasting in Austria could be traced back to 1904, when the first wireless transmission of music took place in Graz, Styria. This is claimed to have been the world's first such transmission.⁽¹⁾ The inception of radio as organised activity, however, is dated October 1st, 1924 - one year after the beginning of BBC and the introduction of radio in such countries as Germany and Czechoslovakia.

The organisational unit that took charge of radio's first operation was called "Radio Verkehrs AG", short RAVAG. From the very beginning, the interest groups that were to determine the evolution of broadcasting until the present, have exercised considerable influence : domestic and foreign economic groups such as capital of banking and equipment industry, political parties as well as government and private citizens. The debate over broadcasting in Austria has always been marked by a juxtaposition of tendencies towards broadcasting as a public service to be regulated by government, on the one hand, and the interests of industry in the context of a profit-making enterprise, on the other.

The RAVAG was set up as a stock company with the following distribution of the shares : Federal Government (20.25 %), City of Vienna (stronghold of the left, 20,25 %), banking (including both private and stateowned, 41.5 %), radio equipment industry (18 %). Government influence was further accentuated by the fact that the news was originated in an information department located at the Federal Chancellory. The apparent centralistic organisational pattern was due to the fact that radio in the

(1) This chapter draws largely upon the most comprehensive broadcasting history of Austria to date : Ergest, Victor : Rundfunk in Österreich. (Salzburg ; Residenz). Volumes 1-4, 1974, 1975, 1977, 1980. See also : Magenschab, Hans : Demokratie und Rundfunk. Hörfunk und Fernsehen im politischen Prozess Österreichs. (Wien-München ; Herold 1973).

early days was largely confined to the population centers of Eastern Austria, namely Vienna, Lower Austria and Burgenland. It was not until the late 1920's, that the more mountainous parts of Austria, which amount to 70 % of Austria's surface area, were covered by radio transmissions.

The growth of listenership was rapid ; their numbers increased from 30,000 in October 1924 to 100,000 by the end of the same year. The sole source of revenues were monthly licence fees to be paid by the listeners.

RAVAG's programming philosophy was based on the notion of "neutrality". In conveying entertainment, instruction and culture, broadcasts were supposed to be politically balanced (no partisan politics). In reality, this meant that broadcasting by and large mirrored the political power relations of the time. The Federal Government was dominated by a coalition of conservative and bourgeois parties ; the Social Democratic Party was in opposition.

Attempts at alternative patterns of radio use and philosophy constituted the so-called "Free Radio Association" (FRB), founded in 1924, which aimed at the furthering of the interests of the working class (ARBEITERRADIOBEWEGUNG). Organised in more than 100 local groups, its roughly 20,000 members explored possibilities for participatory radio use, which included critical comment on RAVAG programmes and guidelines for political uses of this new medium.

The political evolution of Austria, however, did not support the expansion of such activities. To the contrary, political events that led to a gradual weakening of the "Left" as well as the rise of "National Socialist Movement" thought and action had exercised considerable influence over the distribution of power within the RAVAG governing bodies.

At the technical and programming levels, the 1920's were characterised, among others, by the evolution from studiobound production to outdoor-transmission. In 1925, the first transmission from the Salzburg Festival took place which soon expanded into transmissions to neighbouring

stations such as Munich, Zurich, Prague, etc. In 1928 the 100th anniversary of Franz Schubert's death marked the beginning of European programme exchanges with more than 45 stations participating. By 1933, transmissions from the Salzburg Festival had become a regular feature of European programme schedules, which enjoyed great success with the listeners. The late 1920's also witnessed first experiments with short-wave radio, the use of recorded music as well as the first direct (live) coverage of political, cultural and sporting events. The period 1924-1929 is often nostalgically referred to as "the good time of beautiful role RAVAG", symbolising an epoch of pioneering creativity and relative freedom from outside encroachment.

By the beginning of the 1930's, the general deterioration of the domestic and international situation has had considerable impact upon the development of radio in Austria. The Great Depression by which Austria was particularly affected, the suppression of the working class including the prohibition of the Socialist parties in 1934 as well as the continuous rise of "National Socialism" have turned radio into a political instrument in the hands of those in power. With the establishment of an authoritarian regime and the abolition of democracy under the Chancellors Dollfuss and Schuschnigg (1932-1938), RAVAG had fallen under total control of this regime. At the same time, the pressure by Nazi Germany had been continually stepped up, which ultimately led to the "Anschluss" of 1938.⁽¹⁾ Acutely aware of radio's potential as propaganda weapon, Joseph Goebbels incited a veritable "radio war" against Austria which prompted the Austrian government to jam these broadcasts (radio historians attribute to this activity another "first" in the world broadcasting). Powerful transmitters located near Munich (which by far surpassed Austria's in signal strength) sent massive Nazi propaganda into Austria, which rallied support for "Greater German" aspirations. Austria's defence was inadequate : its broadcasts stressed romantic and conservative notions of "Heimat"⁽²⁾ which did not produce clear-cut distinctions from the

(1) The occupation of Austria by German military forces with the result of the "annexation" of Austria.

(2) Sentimental German term for "homeland".

ideology of National Socialism. The pro-Austrian potential of the suppressed working class was not mobilised.

By 1938, the struggle for Austria's independence had failed. With the occupation by German forces, RAVAG was turned into an integral part of the propaganda department of the NSDAP⁽¹⁾. By that time, it became apparent that RAVAG had been "infiltrated" by so-called "illegal Nazis" prior to occupation. On the very morning of the day of the "Anschluss" on March 12, 1938, RAVAG's name had already been changed into "German-Austrian Broadcasting". Already in 1934, when the Nazis attempted a coup d'état (which was aborted but led to the assassination of Austria's Chancellor Dollfuss), the RAVAG building in Vienna was attacked by the insurgents and kept occupied for a few hours.

The thirties also witnessed the deterioration of radio. Its professional integrity was shattered and it became an instrument of authoritarian rule.

This "malaise" was magnified during the period 1938-1945, when Austria was occupied by Nazi Germany. Organizationally, radio became part of the "Greater German Broadcasting" entity, which was centrally controlled by the Berlin headquarters. Old RAVAG personnel was purged and streamlined along ideological and racist lines. Some of the provincial stations which enjoyed a certain measure of autonomy in the past (such as Salzburg and Innsbruck) were integrated into neighbouring units in Munich and Stuttgart. Listening to foreign broadcasts was declared a crime and punished severely (death, concentration camps).

By 1942, the propaganda war had reached considerable proportions and BBC, for example, introduced a German language service specifically designed for occupied Austria. But Vienna had also become a center for German propaganda broadcasts to foreign audiences located in the South-East of Europe. As far as programming was concerned, the "Austrian" stations

(1) NSDAP : National Socialist Labour Party led by Hitler, therefore the term "Nazis",

in Vienna and Graz (which were the only ones to maintain their status as provincial outlets within "Greater German Broadcasting") focused on music and folklore. Such specifically Austrian features as Viennese musicals by Strauss and Lehar were maintained to distract the audience from the ever-worsening situation on the battle-fields.

It was immediately after Austria's liberation in 1945 that some of the early pioneers of broadcasting of the 1920's began to set up a new system which operated under supervision by the Allied Powers. This situation continued until 1955 when Austria regained its full independence and sovereignty under the State Treaty. During the period 1945-1955, the four occupation powers (USA, USSR, United Kingdom and France) exercised a considerable measure of control over the development of post-war radio. They used it for their own political purposes and imposed their respective national models of broadcasting organization and philosophy.

There were, however, certain differences in the nature of this influence. The USSR officially turned over the radio to the Austrian authorities, but maintained the right of intervention and censorship. The Western powers produced their own programmes in their respective occupation areas. Strongest was the influence exercised by the USSR and the USA. The former reverted to rather blunt methods of political propaganda (e.g. in a programme called "Russian Hour") ; the latter introduced a massive "entertainment approach" to radio which was part of a strategy of "Americanization". It was also the U.S.-operated stations that first began the use of advertising in 1948 which then spread to all other radio operations. Compared with the two superpowers, the influence of the British and French remained within limits. With the benefit of hindsight, it can be stated that the Western models certainly have had a greater impact on the further evolution of broadcasting in Austria than other approaches. If not the American commercial radio, it was the British (BBC) concept of a publicly-chartered organizational set-up that has finally prevailed and continues to function as some sort of a guideline to radio in Austria. The restitution of broadcasting to full Austrian control had been frequently claimed by the Austrian Government. This goal was finally achieved in 1955 when the occupation powers left Austria.

A legal and organizational basis for broadcasting was created in 1957 when the Austrian Broadcasting Company Ltd. was called into being by the Federal Government. This coincided with the introduction of television which has been operating through the same organizational model as radio ever since. The period 1957 to 1967 was marked by the coming of age of radio, its becoming an accepted part of the media scene, but also by the ever-increasing fascination with a major new competitor : television. TV has led to a reduction of radio air time and channel capacity.

This period was also characterized by public disenchantment with the disproportional influence of the two big political parties (the Conservative People's Party and the Socialist Party, both of them united in a so-called "Grand Coalition" at the federal level from 1945 to 1966) exercised over the operation of broadcasting, including interference in personnel and editorial decisions. In 1964, this resulted in the remarkable success of a public referendum (832,000 votes) on the independence of broadcasting from partisan influence. The independent newspapers played a key rôle, but their principal aim was to reduce the impact of broadcasting as a competitive advertising medium.

Essential aspects of these developments were then incorporated into the so-called first reform of broadcasting in 1967. A Broadcasting Act, by which the Austrian Broadcasting Corporation (ORF) was created, was passed in 1967. It provided the legal basis for the operation of three highly structured radio and two television programmes. The first radio programme (Oe 1) was meant to project the "high-brow" aspects of cultural and intellectual life ; the second programme (Oe R) was designed to portray the regional and local dimensions in the fields of culture, information and entertainment appealing to the more popular taste segments ; the third channel (Oe 3) attempted a highly successful (also with neighbouring foreign audiences) mix of entertainment (popular modern music) and information catering largely for the young. This "new beginning" was also characterized by massive increases of the licence fees as well as advertising rates ; the take-over by a new generation of broadcasting professionals ; and a comprehensive investment programme for technical and studio equipment. Another feature of the period

leading up to the present was the so-called "information explosion" that brought with it a significant expansion of all kinds of information programmes, especially in the field of radio news magazines.

First among European broadcasting organizations, the ORF in 1973 installed "Editor's Statutes" that were meant to guarantee news-room democracy by shielding editors and journalists from direct pressures exercised by their superiors.

1974 saw another reform of some aspects of ORF's legal and organizational framework which, however, did not affect radio in any profound manner. The following descriptive analysis of present-day radio in Austria, then, should be understood as, in essence, covering the most recent situation (1979-1980), whose basic structural parameters, however, were laid down in the mid-sixties.

Suffice it here to mention just a few further aspects that have evolved in the recent past, but whose implications very clearly point to the future of broadcasting in Austria. Cable communication, including the capacity for cable radio, has been making ever more significant inroads ; pilot projects for videotext and viewdata have been initiated in 1980 ; Blue Danube Radio has started an English-language programme in 1979 to serve the international community that has developed around the Vienna International Centre and, finally, a pirate station "Oe Frei" (Oe Free) was on the air a few times in 1980, symbolizing the fact that things are in motion and that the following pages can give but a glimpse at a field in transition.

CHAPTER II

LEGAL ARRANGEMENTS AND ORGANIZATIONAL STRUCTURE

The essentials of the Austrian radio's organizational and legal structure can be summarized as follows : organizational lines with television in a single broadcasting structure ; principle of publicly chartered unit incorporating the idea of "public service" ; legal provisions for the ORF as a "monopoly" ; principle of local participation through provincial affiliates (1)

The Austrian Broadcasting Corporation (ORF)

Broadcasting (radio and television) in Austria is based on a federal constitutional law of 1974 on the "Independence of Broadcasting" and a federal law on the "Tasks and Operation of Austrian Broadcasting" (Broadcasting Act of 1974). The constitutional law laid down the definition of broadcasting (to include both wireless and cable operation), its conception as an entity of "public service" as well as some basic normative guidelines such as objectivity, impartiality, plurality of opinions, balance of programmes and independence of persons and organs.

Operational norms as to organization and over-all framework of programming are specified in the above-mentioned Broadcasting Act. It provides the basis for the so-called "broadcasting monopoly" issuing a licence for broadcasting operation to one organization only, that is, the Austrian Broadcasting Corporation (ORF). The legal seat of the ORF is Austria's capital, Vienna. The ORF is endowed with a "juridical personality", it is to be operated on a non-profit basis but acts as merchant in terms of

- (1) An important source for this chapter as well as for the others is the ORF Almanach, the official Handbook issued by the ORF at irregular intervals. ORF Almanach, Vienna, Volumes 1974 and 1977. ORF's address : ORF-Zentrum, A-1136 Vienna.

the Commercial Code. The Broadcasting Act states further that the ORF is to produce at least two television and three radio programmes (one of the latter is to be produced by the provincial ORF outlets). Specific normative provisions regarding range of programme content (e.g. comprehensive information of the public, educational tasks) will be dealt with in the context of the description of radio programmes (see below chapter IV). The Act includes a number of additional provisions on such areas as the external service on short-wave ; limitations on advertising political broadcasting and public announcements.

ORF's organizational and control structure is designed to ensure that all significant views in society are fully and fairly represented in the ORF operation. The supreme governing body, the Board of Trustees, is therefore composed of representatives of such differing societal forces as political parties, the federal and provincial governments, churches, sciences, education, arts, sports as well as ORF employees. An additional mechanism for democratic input in the decision-making processes is given by the Council of Viewers and Listeners that, though not endowed with executive power, is meant to integrate further societal strata such as business and labour as well as various interest groups (e.g. tourism, automobilists, youth, the elderly, etc.). It can be seen, that the ORF's intricate control and influence structure attempts to approach the ideal of a delicate balance between social responsiveness and political independence.

It should also be mentioned, however, that the requirements of this ideal are not always met. For one thing, societal representation is largely bureaucratized in that only representative of established groups are given influence, not the population at large in terms of genuine grass-roots participation ; second, partisan influence remains strong and existing political power relationships usually prevail in personnel, programming and management decisions ; third, the specifically Austrian feature of the contractual relationship between business and labour (so-called "social partnership"), that extends its pervasive influence far beyond industrial relations, also strongly affects broadcasting in terms of defining the parameters of such basic notions as objectivity and balance, but also in the area of personnel

decisions. An evaluation of the ORF's basic organizational philosophy, then, could be attempted along the following line of thought : while the concept of a public charter has its inherent merits in that it shields broadcasting from the more overt commercial and political pressures and essentially succeeds in maintaining and reflecting existing power relations in society, it tends to perform poorly when broadcasting's purpose is defined in terms of social innovation, political and cultural animation, and the extension of democracy beyond established boundaries.

The chief executive organ of the ORF is the Director-General (GENERALINTENDANT) who is elected by and reports to the Board of Trustees. He is the representative of the ORF to the outside world and performs important managerial tasks. While the Broadcasting Act clearly defines and limits his functions (especially vis-à-vis the Board of Trustees), the scope of his influence still depends to a considerable extent on his personal strength and prestige. In the past, controversies over broadcasting policy have frequently been personalized and centered round the personality of the Director-General (e.g. his political and ideological orientation). His influence becomes particularly apparent in view of his right to propose to the Board such important personnel matters as the nomination of directors of commercial and technical activities as well as of the three Programme Directors (one each for TV 1, TV 2 and Radio). He further wields considerable influence regarding the coordinating of programmes, the issuing of programme guidelines and the nominating of the directors of the provincial ORF stations.

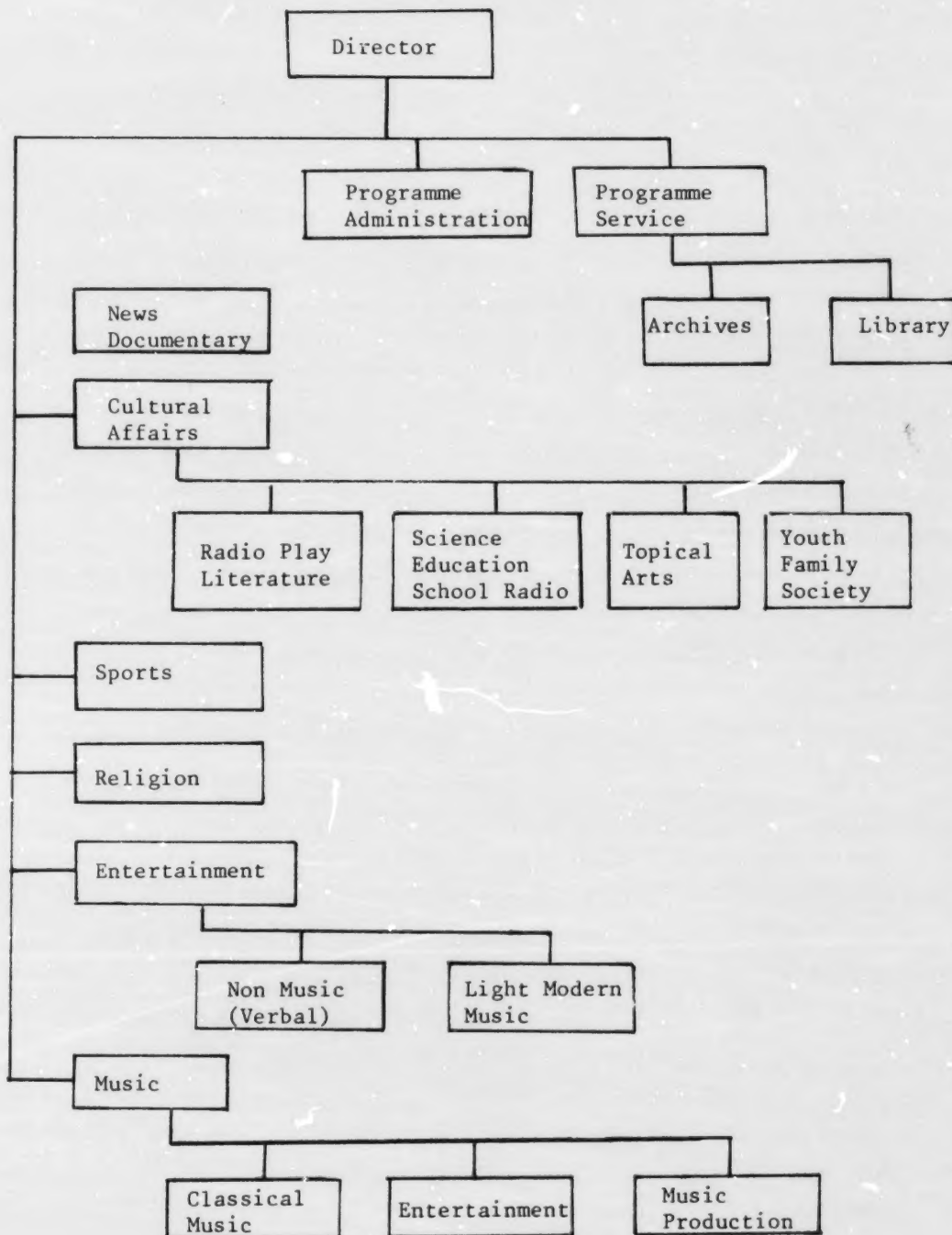
A significant feature of the Broadcasting Act of 1974 is the relative independence of the Programme Directors (INTENDANTEN) who act autonomously in all matters concerning the programme, subject of course to constraints exercised by law and the long-term financial and investment plans approved by the Board of Trustees. Notwithstanding the influential role of the Director-General in terms of leadership and entrepreneurial policy, the decisive power for all the major and longer-term decisions is vested in the Board of Trustees which, among other things decides on licence fees, matters of collective bargaining with the employees, restrictions on advertising, etc.

In addition to the above-sketched role and function of the ORF's major governing bodies, the Broadcasting Act contains a series of further provisions such as the ones on editor's statute ; the relative independence of broadcasting professionals ; right to reply ; Complaints Commission (which is partly composed of judges who rule on alleged violations of the Broadcasting Act).

Organizational structure of radio

Institutionally and organizationally, radio is part of the Austrian Broadcasting Corporation whose organization chart is composed of the following main units : General Directorate (including such Departments as Public Information, International Relations, Legal and Personnel Division, Office of the Director-General, Coordination of Provincial Stations) ; Business Management Directorate ; Technical Directorate ; First Television Channel ; Second Television Channel ; and Radio.

The Directorate for Radio - headed by the Radio Programme Director (at present Mr. Ernst Grisseman) - was organized (in 1979-1980) as follows :



This organizational chart follows administrative patterns ; radio production quite frequently crosses these lines. Plans are currently (mid-1980) under way to adjust organization more neatly to programme and production reality.

In addition to the Directorate for Radio, which is centrally organized and located in Vienna, there are nine provincial radio stations that produce programmes for both their respective local areas but also contribute to the national programme. The provincial stations are organizationally structured into the following units : Office of the Provincial Director (LANDESINTENDANT) ; Department of Business Management ; Department of Technical Operations ; Programme Department including the following desks : News, Classical Music, Folklore, Arts and Science, Sports. The Provincial Director reports directly to the ORF Director General ; other than that he is essentially autonomous in both programme and management matters. Each of the nine provincial stations has additional desks to fulfil specific programme needs as they arise in their respective regions. In Salzburg, for example, there exists a separate unit for literature and radio play (drawing on creative personnel generated by the Salzburg Festival) ; in Carinthia and Burgenland there are specific programmes in Slovenian and Croatian to serve ethnic minorities.

Each of the nine stations employs a staff of some 100 persons and has an annual budget in the region of AS 100 millions⁽¹⁾ (this sum includes programme and operational costs as well as salaries). A recent development has added another feature : with the so-called "regionalization of television" the provincial stations will become increasingly involved in the contribution of local content to the national TV programme. Thus, the notion of "regionalism", to which the Broadcasting Act of 1974 is explicitly committed, is being expanded into television. This also corresponds to societal trends that stress decentralization and increased awareness of local concerns.

The above chapter on the present structure of broadcasting in general

(1) 100 AS (Austrian Shillings)

and radio in particular should not be understood in any static manner. Rather, the debate on the performance of these structures in the light of declared expectations and societal needs continues. While recognizing progress that has been achieved at many levels, the fact that radio in Austria has not as fully exploited its innovative potential as it has been attempted in other countries, cannot be disputed. In terms of exploring new formats for local and social uses, for example, Austria certainly lags behind the international development. The question, then, arises to what extent the existing structures have stifled innovation rather than encouraged it, have been ready to take risks rather than to "play it safe". Such issues as the ORF monopoly under changing technological preconditions, the striving for further democratization of communications, the rediscovery of the local dimension as well as the advent of the so-called "new media" (e.g. cable, satellite, two-way communication) will pose new challenges to the established structures.

CHAPTER III

ECONOMIC AND TECHNICAL CONDITIONS

Radio in Austria is operated through an organizational structure that combines radio and television. The Austrian Broadcasting Corporation (ORF) is a single economic unit ; it is difficult, therefore, to isolate radio-related aspects in all dimensions. This holds especially true for the areas of administration and investment. For this reason, this report will concentrate largely on aspects that can clearly be attributed to the medium radio : cost of the radio programmes, income from licence fees and advertising, cost of provincial stations, etc.⁽¹⁾

The ORF is an autonomous economic unit; it is exempted, however, from most taxes. It is to be operated on a non-profit basis, but follows the principle of "cost-covering" (KOSTENDECKUNG). The economic operations are based on annual financial plans and longer-term (10 years) financial previews and investment plans. The most recent data available on ORF-radio's balance sheet are of 1978, those on programme expenditures are of 1980.

Revenues and Expenditures

The following table shows that radio's share of ORF's revenues and expenditures is approximately 30 %, that is some AS 1 billion out of the total ORF budget of around AS 3 billion.

(1) In respect to economic data sources are scant. This has to do with the fact, that longer-term financial and investment plans are currently (mid-1980) being revised and were not yet available for this report. The information given is drawn from internal ORF statistics, but also from a comprehensive study on the situation of Massmedia in Austria, executed by the Department of Communications at Salzburg University : Signitzer, Benno et al : Massenmedien in Osterreich. Vienna ; Internationale Publikationen Gesellschaft m.b.H. 1977.

TABLE I

ORF-RADIO REVENUES AND EXPENDITURES 1978

	ORF-Radio in AS 1000/in %	Share of Radio in ORF total in %	
<u>Revenues (ERTRAGE)</u>			
Licence Fees	647,614	60.2	31.5
Advertising	394,514	36.7	31.2
Other	<u>33,315</u>	<u>3.1</u>	<u>19.0</u>
Total	1,075,443	100.0	30.8
<u>Programme Expenditures (PROGRAMMKOSTEN)</u>			
Direct Costs (AUSSSENKOSTEN) ⁽¹⁾	155,111	13.2	20.0
Indirect Costs (INNENKOSTEN) ⁽²⁾	214,453	18.3	24.0
Indirect Costs II (PROGRAMMGEMEINKOSTEN) ⁽³⁾	549,018	46.7	65.4
Share of general Indirect Costs II (ANTEIL AN DEN ALLGEMEINEN GEMEINKOSTEN) ⁽⁴⁾	<u>119,309</u>	<u>10.2</u>	<u>32.4</u>
Total	1,037,891	88.4	36.1
<u>Transmission Expenditures</u>			
Direct Transmission Costs	108,651	9.3	35.4
Share of General Indirect Costs (ANTEIL AN DEN ALLGEMEINEN GEMEINKOSTEN)	<u>27,520</u>	<u>2.3</u>	<u>35.4</u>
Total	136,177	11.6	35.4
Total Expenditures (GESAMTKOSTEN)	1,174,068	100.0	36.0
Operating result (ERGEBNIS)	- 98,625		

-
- (1) Expenses for actors, travel, free-lancers
 (2) Staff, technical personnel, depreciation of equipment
 (3) Office expenses, books, telephone
 (4) Electricity, utilities of studio

Table I shows two major sources of revenue for radio : licence fees paid by the listeners and advertising. The combined license fee for radio and television is currently (mid-1980) AS 130,00 per month (this fee includes also a small amount - in the region of AS 10,00 - that goes to the provinces of Austria). It is also possible to have a radio licence only ; it amounts to AS 36,00 per month. As saturation of radio licence ownership has been reached (there has actually been a slight decline in the number of paying licence owners), plans call for a steady increase of the fees in the years to come in order to set off ever-increasing production and operational costs. As at 1978, there were 2,245,569 radio licence owners in Austria. At the same time, 656,142 persons owned so-called "additional licences", e.g. for car radios. This latter figure is up from 227,114 in 1970.

Advertising. More than one third of ORT-Radio's revenues come from advertising. The total daily advertising time is limited by law to 120 minutes and to the channels Oe R and Oe 3. There is non advertising on Oe 1 ; advertising is also prohibited on Sundays and Holidays. 84 % of advertising revenues originate in national broadcasts, and 16 % in local broadcasts. The advertising rates follow the audience size ; one second in Oe 3 would cost between AS 220,00 and AS 500,00 ; one second on Oe R would amount to between AS 200,00 and AS 1,000,00 (nationally broadcast) ; and the rate per second for local advertising would vary between AS 80,00 (in Vienna, Lower Austria and Styria) and AS 33,00 (in Carinthia and Tyrol). Plans call for annual increases of these rates ; they have been in the region of 10 % in the past, but have recently dropped to 5 %. Almost all advertising spots are produced by agencies, through which the orders are channeled. The Austrian Advertising Council serves as a self-regulatory body. Cigarette and tobacco advertising on radio and TV is prohibited by law. Radio's share of total advertising expenditures in Austria is 13.5 % . This compares with television (29.0 %), daily newspapers (36.8 %), weekly newspapers and magazines (13.6 %) and billboards (7.1 %).

Programme Expenditures. Turning now to radio programme expenditures in terms of direct costs (PROGRAMMAUSSENKOSTEN), which can be directly attributed to a particular radio production (e.g. fees, honoraria, rights, travel expenses,

costs of copies, etc) ; the following Table II provides interesting insights into the costs of the various programme categories but also - in monetary terms - into the relationship between central production unit and provincial stations.⁽¹⁾

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- (1) The following programme categories do not exactly follow the organizational scheme as employed in the chapter on "Programmes" (see below Chapter IV) as the purpose of this table is to compare central and local productions ; not all provincial stations have precisely the same organizational patterns.

TABLE II

ORF-RADIO : DIRECT PROGRAMME COSTS 1980⁽¹⁾

in AS 1,000

	Central Production Unit	Provincial stations	Total
Radio Play	8,584	8,043	16,627
Culture and Science	7,192	3,356	10,548
Folklore (non music)/Family/Request prog.	5,842	15,308	21,150
School Radio	3,400	-	3,400
Religion	2,470	146	2,616
Entertainment (light modern music)	11,461	5,857	17,318
Entertainment (non-music/verbal)	6,221	8,491	14,712
Classical Music	28,460	7,081	35,541
News/Documentary	4,997	8,670	13,667
Sports	5,750	3,019	8,769
Folk Music	-	3,118	3,118
Specials/Station Vienna	-	1,456	1,456
Festivals	15,950	-	15,950
Programmes in Slovenian, Croation and for South Tyrol (Italy)	-	708	708
Additional Productions	1,171	-	1,171
Reserve	3,000	4,705	7,705
	104,498	69,958	174,456
International Programme Exchange	650	-	650
Travel Expenses for ORF Symphonic Orchestra	400	-	400
Occasionally rented transmission lines	9,670	3,620	13,290
	115,218	73,578	188,796
Central Reserve			1,204
			190,000

(1) Source : ORF Financial Plan for 1980

For 1980, the financial plan estimates the direct programme costs of the nine provincial stations as follows : Carinthia (AS 7,2 millions) ; Upper Austria (AS 7,3 millions) ; Salzburg (AS 7,4 millions) ; Styria (AS 8,4 millions) ; Tyrol (AS 6,9 millions) ; Vorarlberg (AS 6,6 millions) ; Burgenland (AS 7,0 millions) ; Lower Austria (AS 8,7 millions) ; Vienna (AS 14,0 millions). In 1980, the total direct programme costs (AS 190 millions minus AS 1,204 millions for central reserve and AS 13,290 millions for occasionally rented transmission lines) are distributed to the three radio channels as follows . Oe 1 : AS 77 millions ; Oe R : 73 millions ; and Oe 3 : 25 millions. Over-all direct programme costs have been increased by AS 17 millions since 1979).

Investments. It is impossible to separate radio and television investments from each other. In following, therefore, only rough totals for broadcasting as a whole can be given. There was an investment boom in the late sixties and early seventies which was caused by the need to modernize outdated equipment and studio facilities. By 1981, a construction programme for six new provincial stations will be completed. In 1975, total ORF investment amounted to roughly AS 600 millions ; the long-term investment plan (1976-1985) calls for an annual investment of between AS 500 millions and AS 800 millions. A considerable part of this sum will be devoted to the "regionalization of television", meaning the equipment of provincial stations with TV production facilities. More detailed data on the current rate of investments are not available.

The economic data reaffirm a well-known fact : radio programme production is relatively inexpensive when compared with television : Table I reveals that radio's direct programme costs (PROGRAMMAUSSENKOSTEN) of annually AS 155 millions represent only a share of 20 % of total ORF (radio and TV) costs in this category. When indirect costs are included, radio's share increases to 36 %. The relative inexpensiveness of radio becomes apparent when costs are related to programme output. While TV produces only 17 hours per day (data of 1978) its share of the costs is 64 % ; radio, in contrast, produces six times that amount (105 hours per day), but employs only one

third of the costs. The relatively cheap production mode of radio should also be related to over-all financial problems of public broadcasting institutions in many countries. Although radio licence fee and advertising revenues have increased considerably during the last decade, ever-increasing costs continue to produce deficits.

Technical conditions

The technical equipment of Austria's radio is considered to be at a fairly high level. An over-all programme of studio modernization that had started in the late sixties will be completed in the early eighties.

During the past years a trend towards "miniaturization" and "mobilization" of radio equipment could be observed ; additionally, the "regionalization of TV" will make the equipment capable of being used for both media. Currently equipment for mobile radio units is being acquired. This will make possible more on-spot coverage of fast-breaking events, but could also facilitate greater closeness to social reality, especially at the local and peripheral levels.

Austria's geographical set-up in the Eastern Alps makes it necessary to employ a great number of broadcasting transmitters. As of 1978, 448 radio transmitters were in operation, 87 of which for medium wave, 356 for FM and 5 for shortwave transmission. The coverage area of the three channels is well over 90 % of Austria's population, in some provinces nearly 100 %.

CHAPTER IV

RADIO PROGRAMME

Normative basis

The Broadcasting Act of 1974 clearly spells out the framework within which ORF programming, radio and TV, is to evolve. Paragraph 2 of this law calls for :

- 1) Comprehensive information on all important political, economic, cultural and sport-related questions by means of :
 - a) objective selection and transmission of news ;
 - b) relaying of relevant commentaries, points of views, critical statements - taking into account the plurality of opinions present in the public ;
 - c) commentaries and analyses produced by ORF editors respecting the principle of objectivity.
- 2) Spreading of both youth and adult education with special emphasis on the understanding of democratic processes ;
- 3) Presentation and promotion of arts and sciences ;
- 4) Presentation of unobjectionable entertainment ;
- 5) Promotion of active sports activities by the population.

Further provisions call for a "high-brow" approach to certain programmes in the fields of art, education and politics, as well as for a fair share of air time for officially recognized religions.

Further specifications of the above general legal framework are laid down in the "General Programme Guidelines" issued by the Director-General in 1976. They contain normative statements on content, production and coordination of ORF programmes. The following is meant to illustrate scope and philosophy of this attempt to secure compliance with the Broadcasting Act as well as social responsibility in a monopoly situation.

General principles include among others : prohibition of programmes violating internal order, national security, or the neutral status of Austria in terms of international law ; obligation to take into account all relevant intellectual and artistic currents in society, including those that deviate from mainstream thought or are just emerging ; respect for privacy of individual citizens ; prohibition of manipulation with recorded materials ; prohibition of clandestine advertising of any kind ; etc. More specifically, the guidelines contain provisions concerning news-reporting such as the obligation to objectivity regarding both straight news and comment ; to quotation of sources ; to avoid rumours and speculations ; to balanced use of sources ; to impartial political reporting ; to counterbalance certain inertia of media reporting - e.g. stress on the exceptional at the expense of the normal - that may lead to distortions ; to separation of news and opinions. Moreover, the Code of Honor of the International Federation of Journalists of 1954 is integral part of the Programme Guidelines.

Concerning programme production, the guidelines stipulate inter alia : programming should generally cater for as large an audience as possible all the while recognizing the specific needs of selected audiences who can be particularly well served by radio ; the different channels of radio and TV should complement each other rather than compete with each other ; the provincial radio programmes should aim at elaborating regional specifics. Overall programme coordination is the task of the Director-General. However, laudible these attempts at normatively coming to grips with the complexities of free and responsible journalism and programme-making are, inherent contradictions prevail and may lead to confusion.

Items : the concept of "objectivity" in all its implications is not sufficiently and consistently defined. "Objective" commentaries (as stipulated by the Act) may lead to the absence of opinions rather than to their plurality ; they may develop a tendency towards a "journalism of facts" as opposed to a "journalism of animation" that might be more suitable to communication needs - especially in a local context ; the interpretation of "objectivity" in terms of "value-free" journalism tends to reduce journalistic enquiry and reporting to an attempt

to balance institutionalised forces in society. Many of these issues are subject of an on-going debate over broadcasting in Austria - not only in view of its organizational patterns but also of its content dimension.

Programme philosophy

The above information on the normative basis for ORF programming applies to both radio and television, although it is worth remarking that much of the controversy over these issues has centered on television. Radio, to which this report is now turning explicitly, has somehow been left out from the more heated arguments. This may be considered a happy coincidence in that the views of the professionals on longer-term philosophy could develop in a more tranquil atmosphere. On the other hand, this very tranquillity is also an expression of the fact, that radio has been considered the "second" medium for quite some time. However, things are changing - not so much to the effect that radio has become a highly controversial issue but, more constructively, that this medium is now increasingly gaining in importance and attention and one senses, to some extent, a pioneering spirit and the notion of a "new beginning". We shall explore, to which extent this new atmosphere is being supported by existing structures as well as by prevalent practice.

The following statements on programme philosophy are largely drawn from ORF publications on the one hand, but also from various interviews with radio professionals. "Philosophy of practice" as this chapter could also be entitled, addresses itself to the following main issue areas : audience size, channel identity, relationship with TV, international dimension, regional dimension, management of creativity.

Radio professionals are attempting to move away from the notion of maximising the audience numbers at any cost which may turn into a veritable "dictatorship by ratings". The very differentiation of the three radio channels in terms of content and audience structure is considered a viable means to serve differing needs and secure that minority audiences are not neglected. Further below, this report will deal with the different identities

of the three radio channels which are designed to give the audience a sense of security as to what to expect from a particular channel but also to widen choices. The relationship with "Big Brother" TV is being seen in terms of complementarity rather than competition and the two media's functions do not exclude each other (e.g. radio for quick information and as companion - TV for evening entertainment, or the combination in simultaneous programming of TV picture and radio stereo sound). The international dimension of radio is fully recognized, and various opportunities for transnational exchange of programmes are being seized. Austria's rich cultural heritage provides a fertile ground for a very active part to be played in this field.

At the other end of the geographical spectrum - but by no means in contradiction to it -, the regional/local dimension of radio has received increasing attention and accounts for some of the more spectacular hopes that are attached to a future innovative development of this medium. Radio - perhaps more so than other media - depends on a permanent influx of creativity from outside sources. Radio, therefore, has set for its goal to promote all kinds of artistic talent with a view of enlarging the pool of potential contributors.

In general, there is an increasing awareness that radio should clearly locate and identify its specific strengths as a medium and develop further along these lines. This applies particularly to such characteristics as topicality, flexibility and relatively easily manageable technology. These benefits should be fully exploited and used in order to better serve societal communication needs. (Items : "proximity" to the citizens (BORGERSNAHE) ; reduction of complexity and social enlightenment ; service approach ; two-way communication ; etc.).

Programme departments

Radio programming evolves along the lines of the above organizational chart which also provides structure for its illustrative description. It should be repeated, however, that production reality often blurs bureaucratic schemes. The following departments produce programmes for all three radio

channels which are not to be considered as separate organizational units but as functional entities. The Radio Programme Directorate and the central production departments (located in Vienna) solely produce programmes that are disseminated throughout Austria. In addition to this production capacity, the provincial stations contribute also to centrally broadcast programmes (besides their main task, that is to produce local content for local and regional distribution).

News and documentary department

This department employs a staff of 69 persons, 41 of which are journalists.⁽¹⁾ The department broadcasted 160,000 min. in 1976. Its function is to produce daily news and feature magazines, discussion programmes as well as topical programmes on political issues. Short news bulletins (5-10 min) are broadcast at regular intervals (on Oe 3 hourly around the clock) ; daily (except on Sundays) topical information feature programmes ("Journals") are broadcast four times a day : 7.00-7.30 ("Morgenjournal" on Oe 1), 12.00-13.00 ("Mittagsjournal" on Oe 1 and Oe 3) ; 18.00-18.30 ("Agendjournal" on Oe 1), and 22.00-22.15 ("Nachtjournal" on Oe 1 and Oe 3). This rather extensive (daily 2.15 hours) live radio show features news, include commentary and reports from correspondents on a wide variety of topical domestic and foreign issues in the fields of politics, economy and culture. It has been widely acclaimed by foreign experts and has been an integral part of the so-called "information-explosion" (see Chapter I). The department is divided into desks for foreign policy (with a staff of five professionals), domestic policy (seven), economic (five), "journals" (nine), news bulletins (twelve), documentaries (two).

In addition to the Vienna-based staff, there are some 80 foreign correspondents of which only 7 are ORF employees to report exclusively for radio and television (they are stationed in New York, Moscow, Bonn, Paris, Rome and Tel Aviv). The remainder are either employed by foreign media

(1) All figures of the following sections, if not otherwise indicated, are dated 1979 or 1980.

(mainly of the Federal Republic of Germany) or work as "free-lancers". They are usually foreign nationals and do not necessarily report from a specifically Austrian perspective. As the installation of additional ORF correspondents is an expensive proposition, such plans have failed for financial reasons. Another dimension of foreign dependence in the field of news is given by the dominance of international news agencies that also play an overwhelming role as sources for the foreign desk of the Austrian Press Agency (APA) ; APA's foreign output originates almost totally from only four Western agencies (AP, Reuters, AFP, DPA).

The editor-in-chief list several aspects when asked about his department's criteria for news selection, which is based on a "personally differentiated consensus" of the staff ; generally accepted journalistic practice (topicality, etc.) ; presumed audience interest and keeping a balance between topical and background aspects. The ORF Programme Guidelines play an important role in the course of the daily work - not explicitly, but as "internalised norms". There is not much room for the development of new patterns of journalistic activity such as "advocacy" or "investigative" journalism.

Cultural affairs department

This department employs 24 professionals and produces a programme of 60,000 minutes annually. This department encompasses a wide range of programming activity which includes literature and radio play ; science, culture and education ; as well as the areas family, youth and society. The department is divided into four units as follows :

Radio plan and literature : This genre is represented through a variety of formats : radio plays proper (approximately three cumulative hours per week) ; poetry readings ; readings of novels ; feature programmes on literature and theatre as well as book reviews, etc. With the rise of television, the once significant literary genre of the radio play has lost much of its importance, thereby cutting a source of income for authors and writers. However, attempts are being made to revive this art form and to expand respective broadcasting air time.

Austrian writers continue to complain about the fact that most authors of broadcast radio plays are either foreign or dead, that production conditions and honoraria are inferior to foreign stations (especially those in bigger countries), that a popularization of this genre is made difficult because of late-evening slates. Obviously, a creative relationship between radio and radio play, i.e. the translation of literature into radio programme, has yet to evolve. Neither the skill of writers to master the medium nor the audience's sensibility for this genre has yet developed to a satisfactory level.

Science, education, school radio : This field of radio activity undertakes to "popularize" human knowledge and to relate it to educational/instructional purposes. The formats chosen are sorts of news bulletins for science, feature magazines, language courses and high-level discussion programmes with reputed leaders of various fields of enquiry. A balance is kept between humanities, social and natural sciences and there is a certain emphasis on research activities by Austrian scholars and institutions. "School radio" plays an important role ; during the school year there are (week)-daily broadcasts of 1 1/2 hours. In addition to its function in instructional processes, these broadcasts are also designed to be listened by parents, thereby serving as a link between school and society. The expenses of school radio are defrayed by the ORF which, by law, is obliged to produce such programmes. Most of the programmes in this area are broadcast on Oe 1.

Topical arts : While the Cultural Affairs Department employs a soundly wide conception of culture, the range of this particular programme area is limited to the arts in a narrower sense, meaning inter alia, theatre, film, music, literature, fine arts, cultural policy. The function of the unit is to provide topical information through the "culture segments" in the daily "Journals" ; daily culture news bulletins ; and feature magazines emphasizing background (e.g. one on all areas covering both the domestic and international cultural scene ; one on contemporary fine arts). New formats of reporting are evolving, one of them being the attempt to "bring the artist into the studio".

Family, youth, society : This heading includes programmes on such themes as

advice to the public (as stipulated by the Broadcasting Act), health, school, parent-child relations, family planning, job and leisure. The respective programmes are broadcast on all three channels and take on formats like documentaries, radio reports, feature magazines, radio features, as well as phone-in programmes that bring in experts who answer listeners' questions. The target audience is widely differentiated, comprising both young and old, high-brow and low-brow. "Radio Holiday" is a special radio show programmed twice daily during vacation time. It caters for tourists providing a host of information and services concerning tourist attractions in Austria. Two feature magazines - each of them broadcast daily - are specifically designed to meet young people's information needs, Problems and issues are dealt with from a critical angle - exploring innovative methods of journalism and programme-making. It is worth remarking that this whole programme area is to a considerable extent produced by free-lancers who continuously introduce fresh approaches.

Sports department

This department employs a staff of six professionals and produces 31,000 minutes of programmes per year. Programme functions are topical news ; live and recorded transmissions of great sporting events ; some background information. Airtime for such programme is quite extensive - especially during the Olympics, world championships and other events at the national and other levels. There are daily broadcasts of 30 minutes duration, which extend to 60 minutes over the weekend. National sports are mainly broadcast on Oe 3, but there are also locally produced regular sports services in the provincial programmes. Transmissions from the Olympic Games - especially when they are held in Austria such as 1964 and 1976 in Innsbruck - pose particular challenges to the Sports Department. Coverage is extensive and special time slots are made available for particular programmes (e.g. "Olympia-Welle").

Religion department

Employing 2 professionals, this department produces an annual programme of 19,000 minutes. This department is in charge of programmes on religious beliefs and transmissions of religious services. Such content is provided for in the Broadcasting Act.

Entertainment department

The vast field of entertainment is organisationally split up into two departments, "music" and "entertainment". "Music" (see below) is meant as "serious" entertainment ; the Entertainment Department, in contrast, is designed to produce so-called "light-entertainment" only - meaning "light-music" and "light-word". Especially this latter distinction applies to administrative structure only as production reality blurs these differences. 13 professionals and some 25 free-lancers work for this department, that has an annual programme production of about 330,000 minutes. The department's most important task is to programme Oe 3 ; there are also a few shows on Oe 1 that are produced by it. Programme formats are continuous music shows without any editorial content (the so-called LAUF BAND-PROGRAMME) on the one hand, and programme with moderators on the other. The Entertainment Department also produces the international Blue Danube Radio channel. For specifics of programme content and format see below the section on Oe 3.

Music department

The Music Department is subdivided into three units : "serious music", "entertainment", and "music production" (which includes both the ORF Big Band and the ORF Symphonic Orchestra). The department's function is to coordinate the music programme of the three radio channels and to produce radio concerts (both classical and modern). Most of the department's productions are broadcast on Oe 1 - daily some 3-5 hours of serious music (orchestra, chamber, opera, experimental, etc.) ; live and recorded transmissions from Austrian music festivals (e.g. Salzburg, Bregenz, Linz, Vienna) play an important role. The Department is heavily involved in international programme exchange. ORF radio is considered the largest producer and distributor of music programmes among the Western radio stations. In addition to the above, ORF radio also engages in activities of talent search.

Channel structure

The production of the above described programme departments flows into a well structured channel system of Austrian radio. The organizational divisions lose some of their significance when one looks at the radio programme

output as a whole. Here, the legal stipulation to produce programmes for three different channels has been translated into the set-up of distinctively differing channel identities on the basis of target audiences and presumed (and, partly, researched) listening behaviour and expectations. The channel Oe 1 (Austria One - Österreich 1) is concerned with the national, high-brow and cultural. Oe R (Austria Regional - Österreich Regional) stresses the local and regional, the lower-brow and "earthy"/"homy". Oe 3 (Austria Three - Österreich 3) emphasizes the young and entertaining. These fairly clear-cut structures are meant to equip the audience with a sense of "programme security", that is to say, the listener should know beforehand what type of a programme to expect when selecting a channel. These identities are achieved through a distinctive "sound" and "ambiance" of the channels, on the one hand, and through a relatively large number of recurring programmes on a day-by-day or week-by-week basis, on the other. Oe 1 and Oe 3 air 40 such programmes each, Oe R some 30.

In the following, quantitative data of 1978 will be presented on over-all programme output. Here, a word of caution is in order. The data follow the organizational scheme in terms of cost units (KOSTENPOSITIONEN) and do not necessarily reflect clear-cut programme categories. Taken all together, the programme output of the three radio channels including local production amounts to some 110 hours per day. In terms of total production per year there has been an increase from 32,400 hours in 1974 to 38,451 hours in 1978. This is due to longer airtime of Oe 3 and a general increase of local productions on Oe R (especially the initiation of local programmes for Lower Austria and Burgenland that have previously been served out of Vienna). The general trend towards more local production is also revealed by the fact that those parts of Oe R that are of local origin and distributed locally are on the increase while the nationally distributed Oe R programme has essentially remained constant. The annual programme output of Oe 1 is 6,327 hours, Oe 3 produces 8,753 hours, Oe R 3,852 hours for national distribution and 19,519 cumulative hours for local distribution. 98 % of the total programme is produced by the ORF itself. Presently, there are no plans to increase total production output.

Irrespective of the channel over which the programmes are broadcast, the places of actual production divide themselves between the central production unit in Vienna and the provincial stations. The former produces 11,600 hours annually, the latter account for 26,780 hours. A breakdown by content categories shows the following programme structure (the three channels combined) in 1978 :

TABLE III

TOTAL RADIO PROGRAMME OUTPUT (1978)⁽¹⁾

<u>Programme category</u>	<u>hours per year</u>	<u>%</u>
Information	7,018	18.4
Sports	1,528	4.0
Literature and Radio Play	1,414	3.7
Science and Culture	1,469	3.8
Serious Music	4,303	11.2
Festivals	231	0.6
Entertainment (non-music)	4,635	12.1
Light Music	10,600	27.6
Folklore (music)	1,489	3.9
Folklore (non-music)	2,048	5.3
Family, Youth and Society	1,932	5.0
"Request Programme"	816	2.1
Religion	220	0.6
School Radio	268	0.7
Broadcast in Slovenian language	299	0.8
Programme for South Tyrol	81	0.2
Total	38,451	100.0

(1) Source : ORF-Programmstatistik Hörfunk, 1978.

A comparison with respective data of 1974 reveals certain trends that might well be indicative of long-term evolution of programming patterns. The share of non-music entertainment has nearly doubled (1974 : 2,203 hours or 6.8 % ; 1978 : 4,635 hours or 12.1 %) while the category light music has reduced its share from 34 % in 1974 to 27.6 % in 1978. Similarly, non-music folklore has moved from a share of 2.9 % to 5.3 %.

Some 60 % of the total programme output are broadcast live (of which half are live studio and half live record productions), some 30 % are recorded studio productions (both live and recorded), 2.5 % are re-runs (repeats) and another 2.5 % are re-transmissions from other domestic and foreign stations. There is a longer-term trend towards more live productions and less recorded programmes. This trend can be evaluated positively in the sense that radio seems to be discovering its potential for flexibility to the listener.

In the following, the three radio channels will be described in terms of certain programming specifics.

Oesterreich 1 - Oe 1

Oe 1 is conceived to be somewhat of a "heavy-weight" channel - high-brow, centrally and nationally oriented in terms of its informational, educational and cultural function. It has been called "radio for gourmets". This channel carries no advertising. It is fully structured and has a high share of programme types that remain unchanged. From 6.00 till 18.30, there is an hourly rhythm of (serious) music and non-music programmes. On an average weekday, the course of the programme would be as follows (from 6.00 till 18.30) : "Music in the Morning", "Morgenjournal", "Pasticcio Musicale", "School Radio", "Concert in the Morning", "Mittagsjournal", "Opera Concert", "Radio Novel", "Music of Our Time", "School Radio", "Literature Reading", "Science News", "Culture News", "Chamber Music", "Abendjournal". The evening and night programme follows a weekly pattern with major music productions on Mondays, Thursdays, Fridays and Sundays and non-music programmes on Tuesdays, Wednesdays and Saturdays. This tightly structured and schedule programme is meant to give the

listener a clear picture of what to expect from Oe 1 at a given time, on a given day during the week.

The programme statistic of 1978 shows a clear dominance of the category "Serious Music" (46.8 %) ; it is followed by Information (20.2 %), Science and Culture (10.2 %), Literature and Radio Play (9.2 %), Festivals (3.6 %), School Radio (3.4 %), Family/Youth/Society (2 %) and Religion (1.8 %). Other programme categories such as Sports, Entertainment, Folklore, etc. have shares of less than 1 %. Since 1974 there have been no significant changes. (1)

In order to illustrate variety and importance of the Serious Music sector on Oe 1, just a few further programme titles deserve mentioning : "The Great Opera" (Sundays 19.05-22.00) ; "Orchestra Concert" (Sundays 11.15-13.00 ; including ORF-Symphonic Orchestra productions) ; "From International Music Halls" (Mondays 19.30-21.30). In addition there are such informational music programmes as "Do you love Classic ?" (Sundays 16.00-17.00), "The Music Feature" (Fridays 21.00-22.00) or "Phono Museum" (Saturdays 22.10-23.00). Of Oe 1's total annual programme output of 6,327 hours, some 40 % are produced by the central production unit in Vienna, 30 % by the Western and Southern provincial stations and 18 % by the Vienna local studio.

Oesterreich 3 - Oe 3

Oe 3 is largely addressed to the younger segments of the population, among which it enjoys wide popularity. Since its inception in 1967, Oe 3 has gradually moved away from a near-total entertainment orientation towards a programme philosophy that combines three key elements : entertainment, information and service. Oe 3 presents a fully structured radio programme with the overwhelming part of the shows being broadcast on a daily scheduled basis. While originally patterned after such commercial stations as "Radio Luxemburg-

(1) For Oe 1 there exists also a more recent statistical account of 1980. It is more programme-specific and less geared towards organizational structure. The over-all trends, however, are pretty much the same as the ones revealed by the 1978 account.

RTL", Oe 3 has continued to gain its own profile and it is now widely listened to in the neighbouring countries. Moreover, some 10 % of the Oe 3 shows are being sold to radio stations of the Federal Republic of Germany, of Italy and Switzerland that broadcast them simultaneously or on a delayed scheduled.

Oe 3 is on the air around the clock ; there are hourly news bulletins of 5 minutes each. Beginning at 5.00, the programme schedule of an average day would look like this : "Oe 3 Alarm Clock" (5.00-8.00 ; morning show including music, news, sports, traffic information, physical fitness tips, advertising) ; recorded music (8.00-10.00 ; such as "Roaring Sixties", "Daydreams") ; Jazz (10.00-11.00) ; "Hit-Panorama" (11.00-12.00) ; "Mittags-journal" (12.00-13.00 ; news magazine, simultaneously broadcast on Oe 1) ; "Oe 3 Magazine" (13.00-14.00 ; short features, interviews) ; recorded music (14.00-15.00), "Music-Box" (15.00-16.00 ; critical feature show for the young) ; "Radio Holiday" (16.00-17.00 ; during vacation : tourist information, hobbies, etc.) ; "Evergreens" (17.00-18.00) ; "Hallo Oe 3 - Radio on Wire" (18.00-19.00 ; phone ins) ; "Sports and Music (19.00-19.30) ; "Zick-Zack" (19.30-20.00 : youth magazine) ; "Radio Aktiv" (20.00-21.00 ; pop-music) ; special music shows (21.00-22.00 ; content follows a weekly schedule) ; "Nachtjournal" (22.00-22.15 ; simultaneously broadcast on Oe 1) ; "Meeting at Studio Four" (22.15-23.00 ; request programme) ; "Music for Dreaming" (23.00-24.00 ; recorded music) ; "Oe 3 Nightly Programme" (0.00-5.00).

Of Oe 3's 24 hours of daily programme, nearly 50 % consist of recorded material ; there are 4,5 hours of "moderated" music shows ; 5 hours of features magazines (based also on music) ; and 4 hours of information (new bulletins, news magazines). In terms of programme statistics (1978), the following breakdown emerges : Light Music (58.9 %), Non-music Entertainment (26.6 %), Information (3.6 % - excluding "Journals"), Family/Youth/Society (5.4 %), Sports (4.8 %), Religion (0.7 %). It should be stressed, however, that this listing is based on, at times, rather arbitrary categories following production units. This holds especially true for the distinction between "music" and "non-music" entertainment for it has become one of the trademarks of Oe 3 to continuously mix these two elements and, moreover, to introduce into both of them the aspects "information" and "service". Oe 3's

programme coordination and most of its production rests with the Entertainment Department in the central production unit. The remainder is contributed by e.g. the News and Documentary and the Science and Culture (especially "Family/Youth/Society") departments. Only 5 % (that is roughly 450 hours per year) originates in the provincial stations.

It has been said that more than the other two radio channels, Oe 3 could possibly become the link between Austrian radio's past and its future. While still committed to the essentials of convention in terms of structure and programme philosophy, Oe 3 has the makings of an inherently innovative potential which is also, albeit cautiously, recognised by its chief coordinator, Mr. Rudi Klausnitzer, who envisages, in the long-run, the creation of new programme forms and formats that centre round such notions as "advice" (as opposed to "information overload"), "emotional radio" (as opposed to overemphasis on hard facts) and the evolution of new listening habits, where sensitivity towards societal problems is put at a premium and not so much the conveyance of unrelated and isolated items.

Blue Danube Radio : Since Autumn of 1979, Austria's broadcasting scene has been enriched by a new element ; not a new channel in the legal sense, but as part of Oe 3 on a spare frequency, Blue Danube Radio (BDR) broadcasts seven hours daily programmes specifically designed to serve the international community in Vienna. Blue Danube Radio broadcasts primarily in English, with a few programme segments in French (e.g. news). BDR's programme resembles that of Oe 3 - a mix of pop music, information and service. It broadcasts three main blocs : "Good Morning, Vienna" (7.00-9.00 ; a radio show patterned after the "Oe 3 Alarm Clock", including music, news headlines in English and French, weather, traffic and sports news, "What's on in Vienna", etc.) ; "Blue Danube Magazine" (12.00-14.00 ; news headlines in English/French, weather and traffic news, news of books, films, records, school, health and beauty, cultural, market report, tips for the weekend) ; and "Evening Round-Up" (18.00-19.00 ; main parts are devoted to news reports from around the world). BDR has a listenership of 100,000 ; at present there are no plans to extend its coverage area to the rest of Austria.

Oesterreich Regional - Oe R

Oe R is meant to constitute the provinces' input into Austrian national radio, but also to specifically serve local/regional audiences. By doing so, the provincial stations mirror the specifics of their area. Under the responsibility and guidance of the Provincial Director (LANDESINTENDANT), these stations together produce some 65 hours of programmes daily - including both local productions for local distribution and contributions to the national broadcast segments of Oe R (so-called network programme). Oe R, then, consists of two parts : one that is local in production and distribution ; the other that is local in production but national (and, at times, regional - meaning two or more provinces) in distribution. Generally, one can observe a trend towards increased local production/distribution within Oe R. The Oe R network programme was broadcasting 3,552 hours per year (1978). The provincial stations of Carinthia, Styria, Salzburg, Upper Austria, Tyrol and Vorarlberg produce together some 42 % of this programme. The provincial station of Vienna contributes roughly 25 %, Lower Austria 13 % and Burgenland (these stations are still located in Vienna) 7 %. The remainder of approximately 13 % comes from the central production unit at the Vienna headquarters. A breakdown by content categories of the network programme reveals the following (data of 1978) : Non-music Entertainment (22 %) ; Light Music (19 %) ; Folklore (13 %) ; Family/Youth/Society (13 %) ; Information (8 %) ; Folk Music (8 %) ; Literature and Radio Play (6 %) ; Serious Music (3.9 %) ; Science and Culture (1.3 %). 43 % of the programmes are broadcast live, 35 % recorded and 7.3 % are transmissions from Oe 1.

Turning now to Oe R local production/distribution of which each provincial station produces between five and seven hours daily, we find that combined local production of all provinces increased from 14,000 hours annually in 1974 to 19,500 hours in 1978. The most important content categories are Light Music (26.7 %) ; Information (21.2 %) ; Non-music Entertainment (8.8 %) ; Folklore (8.2 %) and Sports (5 %). Roughly 70 % of this programme is broadcast live - an increase of 12 % since 1974.

Programmes for Austria's ethnic minorities in Slovenian and Croatian

are broadcast in Carinthia and Burgenland. These broadcasts amount to 299 hours per year in 1978 which is 1.5 % of Austria's total local Oe R programme. In absolute figures, this constitutes a slight increase over 1974 (292 hours), in relative terms, however, the share had decreased from 2.1 % (1974) to 1.5 % in 1978. This is due to the overall increase of local production/distribution during this period. (The same holds true for a programme for South Tyrol/Italy, whose share had decreased from 41 (1974) to 38 hours (1978). While the Slovenian language programme amounts to 6 hours per week, the programme in Croatian consists of a daily news bulletin and an additional one hour weekly. This latter programme has been introduced in the present form in 1979. Sometimes, there is a programme exchange with the neighbouring station of Budapest/Hungary. The content of these foreign language programmes is a mix of folklore music, light entertainment and music-request programmes as well as information blocs. It is worth mentioning that overall principles concerning programme-making (e.g. objectivity, balance, etc.) are fully applied to the above programmes for minorities. "Compensatory content" in terms of promotion of minority rights, therefore, does not seem feasible within present ORF legal and regulatory structure.

The following description of the Oe R programme broadcasts in the province of Salzburg is meant to illustrate the make-up of the Oe R programme :

TABLE IV

Oe R PROGRAMME SCHEDULE, PROVINCE OF SALZBURG, MONDAY, 14 JULY 1980

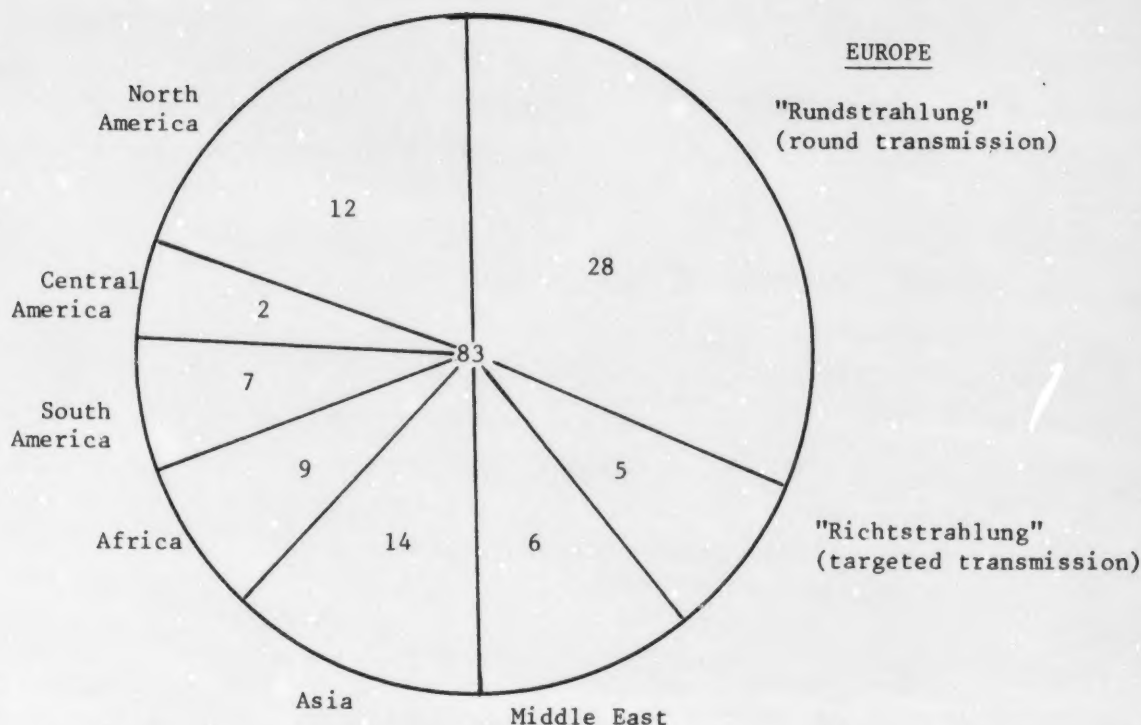
5.00-6.40	Network (e.g. music, national news, traffic information, advertising)
6.40-8.00	Local (e.g. local news, feature magazine)
8.00-11.00	Network (e.g. programme for the elderly, music and advertising, national news, folk music)
11.00-11.30	Network (regional ; with Upper Austria only)
11.30-11.45	Local (music, local concerns of the rural areas)
11.45-13.00	Network (popular show "Automobilist on the Road")
13.00-14.00	Local (e.g. local news, music, advertising)
14.00-15.00	Network (regional ; with Upper Austria only)
15.00-16.00	Local (nostalgic music)

- 16.00-18.10 Network (e.g. radio drama, tourism, folk music, music and advertising, political advertising, first 10 minutes of Oe 1 "Abendjournal")
- 18.10-19.00 Local (news, sports, music, advertising)
- 19.00-22.35 Network (e.g. historical feature, national news, radio play, quizz, national news, national sports).

External radio service on shortwaves

Paragraph 4 of the Broadcasting Act 1974 states that the ORF is commissioned by the Federal Government to maintain an external service on shortwave. In doing so, the external service is obliged to obey the principles of objectivity and plurality of opinions. A contractual arrangement between the ORF and the Federal Government restates these principles. The Austrian External Service, therefore, is not conceived as an instrument of propaganda in the sense of attempting to influence foreign audiences to adopt a specific ideology or steer a particular course of action. Nevertheless, the External Service is meant to serve the interests of Austria in that its task is to convey to foreign listeners an objective image of Austria including the contemporary Austrian experiences : to broadcast broadly based topical information on Austria including comprehensive reporting of the political, economic and cultural dimensions ; and to serve as a link between Austrian nationals abroad and their home country.

The External Service uses four 100 Kw transmitters which are located 20 km southeast of Vienna. It is on the air 24 hours/day ; the languages used are German, English, French and Spanish. The total cumulative programme output is 83 hours per day. In 1976, this programme was targeted as follows :

OVERSEAS

The programme structure centres round informational broadcasts on all aspects of public life in Austria which are embedded in music and entertainment parts. There is a certain emphasis on Austrian music which has come to be something of trade mark.

The "political" desk produces nine new bulletins, three feature news programmes and specific economic shows daily ; there are weekly programmes on Austria's provinces, tourism in Austria and a so-called "Hour for Austrian Nationals Abroad". While the news bulletins cover both foreign and domestic events, the other programmes deal exclusively with the Austrian scene. Other desks deal exclusively with "Culture" (reports on festivals, theatre, exhibitions) and "Science and Research". There is also a music programme that features mainly Austrian music. The so-called "transcription service" produces programmes in various languages that are made available to foreign radio stations. The "Osterreichjournal" ("Report from Austria" ; "Journal d'Autriche" ; "Noticiero

de Austria") is patterned after the domestic daily news magazine featuring commentaries, interviews, background information, press reviews, etc. There is also a daily special for Austria's United Nations forces serving on the Golan Heights and on Cyprus - including light music, news from home and the like.

International programme exchange

Austrian radio quite extensively exports programmes - some 300,000 minutes in 1975 (which constitutes an increase of 100 % over 1968). The "trade balance" is highly active in that the exports outweigh the imports by a ratio of 7 to 3. It is more proper though to speak of programme exchange as many of the exports are free of charge (except for copyright fees). Export is either by shipment of recorded tapes or by live/delayed transmission lines. The same is true for imports.

As to recorded tapes in 1976, ORF-radio exported some 65,000 minutes to active and associated EBU⁽¹⁾ members, 37,000 minutes to stations of the Federal Republic of Germany, 11,000 minutes to OIRT⁽²⁾ members and nearly 2,000 minutes to other countries. This amounts to a total of some 115,000 minutes. This compares to total imports of some 18,000 minutes, most of which come from the Federal Republic of Germany (13,000), followed by EBU (3,100) and OIRT (1,800).

The largest part of the programme exports are recordings of live transmissions from a great variety of music festivals in Austria. 1979 data of the "radio marketing" of the Salzburg Festival, for example, show that a total of 650 transmissions were made to 40 radio stations in 28 countries (excluding USA where some 40 stations carried all programme imports from the Festival) ; 450 tapes were produced.

(1) European Broadcasting Union

(2) Organisation Internationale de Radio et Télévision

CHAPTER V

RADIO RESEARCH

Radio research is not an extensively developed field of inquiry in Austria, nor is the discipline of mass communication in general. As no original audience and content research could be conducted within the limited scope of this study, the following chapter draws largely upon already existing research results. In dealing with the social implications of radio, the authors of this study, therefore, had to rely on the data that were available and were largely guided by them. The following will be divided into two parts : first, research results on the content of radio programmes ; second, research on the structure of the audience. There are no specific studies on the "effects" of radio in the narrower sense, that is, e.g. the effect of certain programmes on audience attitudes or behaviour.

Research on Programme Content

There are no comprehensive content analyses (be they qualitative or quantitative) on the totality of ORF radio programmes. The existing studies deal with specific aspects of radio content only. A critical content analysis⁽¹⁾ of the radio information programmes carried out in the early seventies reaches, inter alia, the following conclusions : the news bulletins are dominated by foreign and economic news originating largely in only a few countries of Western Europe, the US and the conflict areas in the Middle East ; there are hardly any news items on the world of labour (ARBEITSWELT) ; 80 % of the items do not quote the source ; and the same percentage of the news can be classified as "uncritical" ; over-emphasis of the formal aspects of events (e.g. arrivals of heads of state at airports) at the expense of background information on the context of things ; personalized style of reporting ; prevalence of a so-called "statement journalism" (presentation

(1) Fabris, Hans Heinz et al : Wie gut informiert der ORF ? Eine Inhaltsanalyse der Informationssendungen. Vienna ; Institut für Gesellschaftspolitik, 1975.

of statements by established persons and institutions rather than societal problems). Another study⁽¹⁾ on the presentation of the world of labour (commissioned by the Austrian Federation of Trade Unions) arrives at similar results : of a grand total of 478 minutes analysed (news bulletins as well as news magazines) only 4 minutes were exclusively devoted to the world of labour, 5 minutes dealt with it among other problems, and in 28 minutes this area appeared as a side issue ; on the basis of these results, the authors contend that radio information fails to take cognizance of an important aspect of every-day-life experience.

An analysis⁽²⁾ of foreign reporting of radio news bulletins and news magazines (conducted during a whole month in March 1979) reveals among others : foreign news is hardly at all related to the Austrian experience (this is due not only to dominant selection criteria but also to the fact that most of the foreign news is channeled through the international news agencies and correspondents' reports frequently come from non-Austrian correspondents) ; concentration of the origin of news in a few Western countries and conflicts areas ; relatively few reports on the developing and Socialist countries ; preference of topical over background information. In conclusion, 50 % of the items deal with elections, state visits, international agreements, 25 % with the categories military-war-defence and economy. In comparison with TV and daily newspapers, which were also analysed, the above imbalances are less apparent in radio than in the other media. Still another study⁽³⁾ shows that newspaper coverage of radio is minimal in comparison with TV. Of some 700 newspaper reports dealing with the ORF

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- (1) Hummel, Roman et al : Repräsentanz von Arbeitswelt in den Programmen des Österreichischen Fernsehens sowie in ausgewählten Informationsbeiträgen den Hörfunks. Special Issue of the professional journal Information und Meinung, published by the Austrian Journalists Union, Bankgasse 8, 1010, Vienna, 1979.
 - (2) Austria in the International Media System : Relations and Dependencies. Unpublished Report by the Department of Communications at Salzburg University, 1980.
 - (3) Eichinger, Margarete et al : Medieninformation und Medienkritik in Österreich. Special Issue of the journal Medienjournal, published by the Austrian Society of Communications, Bankgasse 8, 1010 Vienna, 1978.

(radio and TV), only 15 % were on radio. This low level of interest is echoed in the communication research field (both academic and commercial) where only a very small part of the projects (e.g. studies, dissertations, etc.) are devoted to radio.

Research on audience structure

Also at the level of audience analysis, radio has received less attention than television. The last comprehensive study⁽¹⁾ of the radio audience dates back to 1976 ; an up-date is expected in 1981. Further audience data were gathered from so-called "media-analyses"⁽²⁾ that are primarily on audience size and demographic characteristics.

Three or four Austrians (aged 14-69) listen to radio daily. In 1976, the average daily listening time was 177 minutes on weekdays, 190 on Saturdays and Sundays. 97 % of the households own at least one radio set. In 1976, 63 % of the population (that is 3,6 millions) listened to at least one news bulletin daily. The news magazines, in contrast, were less popular : "Morgenjournal" (250,000), "Mittagsjournal" (430,000), "Abendjournal" (60,000). In 1976, the most popular radio programmes included "Automobilists on the Road" (Oe R ; 1,9 millions), "What's New" (Oe R ; a talk show featuring a popular Viennese actor ; 1,1 million), "Oe 3 Alarm Clock" (1,2 million).

As to the comparative popularity of the three radio channels, audience data exist for 1978 ; they reveal that Oe R has the largest audience (2,35 millions ; that is 48 %), followed by Oe 3 (2,09 millions ; 43 %) and Oe 1 (320,000 ; 6,6 %). 120,000 Austrians listen to foreign stations. Radio is used most intensively during the 6.00-9.00 period and between 11.00 and 14.00 hours. Asked about their favourite programme types, 74 % named so-called advice programmes, 65 % folk music, 58 % magazines with audience participation

- (1) Hörfunkstudie 1967. Executed by the Fessel GFK-pollster, commissioned by the ORF, Vienna, 1976.
- (2) "Media-Analyse 1978", Vienne 1978 ; "MVZ-Medien-Verbraucher-Zielgruppen", published by IFES and Fessel GFK-pollster. Vienna 1979 ; "Infratest" volumes 2/79 and 1/80, Vienna 1980.

and 59 % light music shows on Oe 3.

As to demographic strata, data of 1978 reveal that Oe 1 is mainly listened by elderly in urban areas, by the higher income and education brackets, and by those who watch little TV ; that Oe 3 is most popular with young people, the higher social and income strata, with students, working women and white collar workers, and with listeners in urban areas ; and that Oe R is the dominant channel for the rural population, the elderly, the middle and lower social, income and educational strata, housewives, and heavy TV viewers. Overtime, a trend towards Oe 3 can be observed, but also an overall increase of listening intensity.

A qualitative study⁽¹⁾ on audience interests, especially relative to local/regional content, shows above all striking differences between rural and urban areas, but also a surprisingly negative evaluation by the listeners of the perceived "closeness" of the medium radio to the citizens (BORGER-NAHE). Listeners in industrial areas, for example, are interested in more programmes on job security ; city dwellers would enjoy consumer-type programmes ; and the rural populations of Styria, Carinthia and Burgenland express an interest in folklore. Throughout Austria, there is an interest in broadcast on such themes as child rearing/school issues ; accidents/natural disasters ; and health problems. When asked whether they feel that radio satisfies their interests in comparison with TV and newspapers, the listeners indicate that radio performs well in such areas as advice to every-day-life problems, and promotion of traditional values, but poorly regarding community issues and as watch dog in society. This is not to say, however, that TV and newspapers are perceived as doing any better on all accounts. This becomes particularly apparent when the listeners were asked about how "close" they feel the media are to them ; radio (by 44 % of the population), newspapers (41 %) and TV (46 %) - all are perceived as being removed from the average citizens.

(1) ORF (Ed.) : Föderalisierung der Fernsehprogramme (FSR-Report).
Executed by the Hans-Bredow-Institut, Hamburg (FRG), Vienna, 1978.

It becomes quite clear that radio research should move towards more qualitative approaches somewhere along the lines of the last mentioned studies. While quantitative "head-counting" remains important as an over-all guide to programme acceptance, only qualitative data can be of genuine assistance to programme-making and, above all, programme development - especially in the local dimension.

Another issue area refers to the manner of usage of the media by the audience - especially in the information field. Here, radio is being used for quick and short information ; TV is perceived as a "comfortable" medium that requires no great efforts ; daily newspapers are used for more comprehensive information although they have the least credibility.

CHAPTER VI

RADIO WORKERS

Radio is not only an organizational/economic structure and programmes but also consists of the people that make it work. The characteristics of the situation of radio's employees can be summed up as follows : Editor's Statute to guarantee professional independence ; special mechanism for collective bargaining ; competitive relationship between employees and free-lancers ; high degree of "unionization" (HOHER GEWERKSCHAFTLICHER ORGANISATIONSGRAD).⁽¹⁾

In 1977, radio's central production unit in Vienna employed 324 persons (excluding technical personnel). The provincial stations together employ a staff of 710 - each of them some 100. One third of the staff are professionals, that is journalists, editors, programme-makers. These figures relate to over-all ORF (radio and television) employment as follows : about one third of the total ORF staff of 3,120 working for radio. It should be mentioned, however, that more than 1,500 persons in general administration and service work for the ORF as a whole and cannot be listed separately.

In addition to the total permanent staff of 3,120, there are a great number of free-lancers - estimates are in the region of 3,000 to 5,000 persons. Of these, some 1,000 are considered "permanent" free-lancers in the sense that they are regular contributors that make their living to a large extent on working for the ORF. 300 of the latter are involved in radio work. It is apparent from these great numbers how important free-lancers have become for the ORF as a whole and radio in particular. Without them, the current programme output could not be maintained. But they also constitute an invaluable "pool of creativity" for it is them who often serve as innovators and producers of fresh thought. Problems persist, however.

(1) "Unionization" : adherence to trade unions, labour organizations.

The "permanent" free-lancers - while often performing similar duties and carrying similar responsibilities as their employed colleagues - feel disadvantaged in terms of job security, allowances, fringe benefits, etc. Attempts are currently being made to regulate their status by law. Even though some free-lancers manage to make more money than some of their "regular" counterparts, honoraries for them do not appear to be excessively high. Examples : reporters get AS 542,00 for a 5-minute feature (and AS 68,00 for each additional minute) ; moderators make AS 553,00 for shows up to 30 minutes (and AS 49,00 for each additional 5-minute segment) and authors of radio plays AS 390,00 per minute.⁽¹⁾ Spokespersons for the free-lancers claim that this fee structure may stifle in depth reporting that requires extended research.

Regular professional staff, in contrast, is paid fairly well - the basic gross salary without allowances of an editor, for example, is about AS 18,000.00 per month (after seven years of employment) ; a chief editor (in his/her tenth year) earns AS 23,000.00 ; and a department head (after 15 years of employment) receives AS 33,700.00. The monthly salary of the regular staff is paid 15 times a year.

The relationship between permanent staff and "permanent" free-lancers on the one hand, and the ORF on the other has been characterised by certain tensions for the past several years. While "permanent" free-lancers who work more than a certain number of hours per month are entitled by law to become members of the permanent staff, the ORF tends to save personnel costs by keeping the regular staff number within a limit, set by the Board of Trustees. It should be mentioned, however, that this tension is much more virulent in television than in radio. Most free-lancers work with the Entertainment and Family/Youth/Society Departments. As to provincial stations, in Salzburg, for example, there are some 10 "permanent" free-lancers, another 30 that are free-lancers in the literal sense of the word, and still another 40 persons who work for the ORF-radio only occasionally.

(1) These are minimum honoraries that are usually not exceeded. Austrian Journalists Union : ORF Mindesthonorarsätze Hörfunk.

The relations between employer and employees are regulated in the so-called "Free Company Agreement" (FREIE BETRIEBSVEREINBARUNG - FBV) that has been concluded between the ORF, the Central Employees' Council and the Austrian Federation of Trade Unions (chapter Art/Media/Free Professions). The Agreement covers such areas as job description and evaluation, salaries, vacations, social security, and the like. While the FBV contains practically all elements that are usually included in contracts of collective bargaining (TARIFVERTRAGE) in other fields of industrial relations, its special characteristic is that it covers only the ORF-staff relations and not all potential broadcasting activities in Austria. Collective bargaining will continue to be an issue of some importance - especially when the broadcasting monopoly of the ORF might be put in question in the future.

Another element of the ORF-staff relations (at the level of journalists) is the issue of so-called "internal broadcasting freedom" which is enshrined in the Editor's Statute of 1973. This contractual arrangement (based also on the new Broadcasting Act of 1974) is designed to guarantee independent reporting, journalistic freedom and auto-responsibility (EIGENVERANTWORTLICHKEIT) of ORF journalists. The Statute stipulates, inter alia, co-determination by the journalists in decisions on personnel and organisation policy or other issues that may involve them personally ; definitional delineations (ABGRENZUNGEN) between regular staff and free-lancers ; and the journalist may not be made by his/her superiors to broadcast anything that violates the principle of free journalistic activity. The Statute provides for such bodies as Editor's Assembly, Editor's Spokesperson, Editor's Council and Editor's Committee ; it also regulates the procedure of arbitration. More than 80 % of the ORF professional (mainly journalistic) staff are Trade Union members ; they belong to the chapter Art/Media/Free Professions.

Another important aspect refers to questions of training. While the Department of Communications at the Universities of Salzburg and Vienna as well as courses for journalism education sponsored by the media and other societal groups provide a background for a variety of communication professions, the actual training of the ORF staff (technical, journalistic, programme-producers) is largely in the hands of the ORF itself. Some emphasis is placed

on so-called on-the-job training, but there exists also an ORF unit in charge of providing continuing education and training for ORF professionals, especially for younger journalists and free-lancers. There are both basic introductory seminars and more specialised courses. Since 1975, some 100 journalistic and a great number of technical courses were offered. Teaching staff consists of both experienced ORF professionals and outside experts. About 15 courses have dealt with radio specifics alone, 15 have covered radio and TV aspects together, and about the same number of courses had to do with general media issues as well as speech and rhetorical instruction for speakers. The ORF has set for it as educational goal a radio worker who is profoundly educated (general and specific knowledge ; to be acquired through a study at a university), possess the necessary professional skills, and is also capable of grasping a specific medium's (e.g. radio's) mechanism and potential. These efforts, however, should not disguise the fact that communication education as a whole still is an infant field in Austria. A creative integration of university-based and professional education, of theoretical knowledge and practical application, and of media consumer education and ever-perfected professionalism has yet to be achieved.

CHAPTER VII

CONCLUDING REMARKS

By way of summary, the main characteristics of radio in Austria could be illustrated in the following items :

1. Radio's historical evolution by and large followed the mainstream of European industrialized societies.
2. Radio has been closely linked to the political ups and downs of Austria's 20th century history and power groups in society very soon realized this new medium's potential for furthering their respective causes and aspirations. Radio, therefore, has never been totally "independent" from societal forces and those in power have always exercised a strong influence over broadcasting policy.
3. On the other hand, a professional and political will for a certain measure of autonomy of radio has also made its imprint - largely in response to negative experiences under authoritarian rule. The vehicle for this particular concept of broadcasting's rôle in society was the principle of "public service" and the organisational pattern of a "publicly chartered corporation".
4. Radio in Austria, of course, has not evolved in isolation from foreign forces ; the influence of the occupation powers during the second post-war period lingers strongly in terms of organizational principle and professional values which are essentially Western-orientated. On the other hand, radio has managed to better escape direct foreign dependence as television, film, book, recording industries, etc. The overwhelming part of the radio programme is produced in Austria and the programme "trade balance" is highly active. Also, radio plays an active part in international organisation. In international news reporting, in contrast, foreign dependence prevails through the trans-national news agencies.
5. As in many other countries, radio has been organisationally tied to television - a situation which has been taken for granted and not been the subject of a debate which could have questioned the very assumption of an

identity of interest between radio and TV.

6. Radio is less expensive as a medium than television : with one third of the money it produces six times as much programme outputs as TV ; one third of radio's revenues originate in advertising, two thirds in licence fees ; the investment boom of the late sixties and seventies has come to an end, and in the future radio might evolve more in terms of content rather than equipment.

7. The regulatory framework that governs radio programming is essentially designed to reflect existing power relations in society rather than to alter them ; in this sense, radio (and broadcasting in general) fits well in the overall quest for stability that has characterised Austria's political culture since the Second World War. In this perspective, radio clearly is influenced by the specific socio-economic conditions that are among others characterised by the attempt to accomodate contradictory societal interests, rather than to fight them through. In practice, this leads to a journalism that mirrors this philosophy through such values as balance and impartiality.

8. Radio's programme structure has developed into a largely routinised system with well-defined functions, purposes and expectations ; predictability is ensured, spontaneity remains marginal.

9. Nevertheless, programme-makers attempt to transcend this situation - they explore new formats, content and functions (e.g. animational programmes in co-operation with citizen groups ; "mobile radio" in peripheral areas). "Localism" in an Austrian context has to take into account the relative smallness of the country as a whole. In providing local service covering a province of the size of Vorarlberg (2,601 square kilometers, population 270,000), for example, ORF-Radio already has come to a long way in the direction of localism. Still, the local dimension needs to go beyond geographical parameters to aim at "another content" along the above lines.

10. The impact of radio research has remained marginal - largely quantitative, it has not yet found its place as an essential contributor to radio's over-all development.

11. Among radio workers, free-lancers play an important rôle ; while their status is not clearly defined, they function as crucial providers of fresh

insights and spontaneity.

12. By the early 1980's, radio in Austria presents itself in a multifaceted fashion ; as far as conventional radio is concerned, it has gained international recognition for its achievements at the technical and programming levels (e.g. Austria's special competence in the field of radio music ; strong emphasis on information content ; international success of the Oe 3 concept). In view of the more revolutionary potentials (e.g. "alternative" and "dialogue communication") that have been attributed to radio, however, Austria has been less innovative than comparable countries. As such aspirations would require not only new content but also new structures, the earlier alluded quest for stability has not created a favorable environment for attempts in this direction.

Finally, the authors would wish to make a few remarks on possible issues for the future of radio in Austria. The discussion on the presently existing broadcasting monopoly of the ORF will not go away. Associated with this issue are questions of legitimacy under changing technical conditions ; the potential for more pluralism of publicly aired views and opinions in society in lieu of attempts to secure plurality within one organisational unit ; and the prospect for more direct involvement of the public in communication processes. On the other hand, the price for the abolition of the ORF monopoly might be too high : inertia of the market economy may drive out the concept of public service and already existing imbalances in the distribution of power in society may become ever-more accentuated. What appears to be contradicting claims do not need to remain irreconcilable. A creative course to steer would be to maintain the concepts of public service and social responsibility, but to open up existing structures to innovation in the communication processes. These would include such concepts as public access, dialogue communication, fulfilment of communication needs through animation, forum approaches and layperson journalism. Notwithstanding modest attempts in this direction, this would probably imply the creation of new channel capacity under autonomous management - ideally under a common public service and non-profit orientation.